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I. The Fundamental Thought of the Wen-hsin-tiao-lung,  
the Essay on Literary Criticism by Liu Hsieh.

Kazumi TAKAHASHI, Kyoto University.

According to Liu Hsieh, the author of the Wen-hsin-tiao-lung, poetry is a thing *a priori* to human beings. This fundamental theory, set up in his first chapter "Yüan-tao," "the origin of literature in the way," does not mean poetry is an effortless flowing out of inner motives; it is rather the crystallized expression of human life, or even of the world, in which human beings participate as the most superior members. Various *genre* which prevailed at Liu's time are considered as the crystallization of this *a priori* as are various poetical devices, such as parallelism, classical allusion, metaphor, simile and so forth. These devices are not an extravagance, but the necessity of poetry. A solid tranquillity is recommended to poets as the state of mind necessary to realize such *a priors*. Such tranquillity is achieved by constant study, not by hurried effort. Poets' participation in politics is not rejected from this point of view either, because politics are natural human activity too.

## II. "Fu tê" 賦得, What Does It Mean?

Rokuro SHIBA, Hiroshima Univeristy.

Poems entitled "賦——得——" or "賦得——" are often found among Six Dynasty poetry. The author induced from various examples that the word "fu" 賦 in these cases limits its original meaning, "to versify," to a particular meaning, "to write verse about a certain species of objects with colleague poets." And "tê" 得 means "to get a particular object as his part from the species." If an example be given, "when verse is written about instruments, I am requested to write about the flute." The interpretation of some scholars who read the character "fu" as "to be given an object as his theme" is erroneous, because such a meaning is not involved in "fu," but rather in "tê." Another reading is also erroneous which reads "fu" as "to write verse so as to include the given title in the lines."

## III. Some Remarks on Wang Fan-chih, Part I.

Yoshitaka IRIYA, Nagoya University.

The first appraisal of several T'ang manuscripts entitled "Poems by Wang Fan-chih," discovered in the Tun-huang cave at the beginning of this century, was given by the author of *The History of Chinese Vernacular Literature*, Dr. Hu Shih, in 1928. To the four fragments which Hu dealt with, the author of this article can add eight more, though he is not able to avail himself of all of them. A paragraph from the *Yün-ch'i-yu-i* 雲溪友議, which has been neglected by Hu, also is to be quoted as a biographical entry. It says a ninth century monk, Hsüan-lang 玄朗, often cited Wang's poems in his evangelism. When we examine these newer materials in detail, new questions are inevitable. Is Fan-chih a proper noun? Is his "biography" nothing more than a crude imitation of the myths often written about clever men? In sum, was there really a monk named Wang Fan-chih? Questions will be solved in Part II, relating Wang Fan-chih's poems with "The Poems by Han-shan," which are said to belong to the same cate-

gory.

#### IV. On Li Ho's Poetry, Especially on His Employment of Colours.

Ken ARAI, Kyoto University.

Li Ho, a late T'ang poet, who died very young, is esteemed as an *enfant terrible*, by contemporary and later critics. He seems to be unusual in his frequent employment of colours, the ratio of which reaches 513 to the 15,517 characters he used in his whole work. Expressed in percentage, this is 3.3, not only surpassing the 1.5 % of Wang Wei, a poet of quite another style, but also surpassing the 0.8 % of Han Yü, who was Li's teacher and consequently has been considered to belong to the same school. Li's anxiety to depict extraordinary scenes might be one reason. This difference between Han and Li, however, might suggest the fundamental gap between the two poets: Li was less explicit and more symbolic than Han. Li's distinct preference to gold, silver and darker colours makes his poetry gloomy as well as colourful. The author also points out his new usage of the character 白, white, which does not really mean white. In his lines such as 秋野明, 秋風白, "The autumn field is bright, the autumn wind is white," "white" no mere means white, but it has come to mean emptiness, the perfect lack of colours.

#### V. "The Romance of a Lady Hermit," A Ch'ing Novel and "Destiny" by Roban Koda, A Japanese Writer.

Katumi MIKI, Seizan College.

Nü-hsien-wai-shih or "The Romance of a Lady Hermit" by Lü Hsiung 呂熊 is a fantasy based upon the history of the struggle between two Ming Emperors; Yung-lo, the uncle who rebelled and reached the throne, and Chien-wen, the nephew who was defeated and the latter half of whose life was rumoured to have been spent as a secret exile. Lü's novel inspired Roban, a Japanese writer(1867-1947), to write his famous prose work, "Ummei,"

"Destiny." Lü's book has a confusing story, making a woman bandit, T'ang Sai-erh, the exiled Emperor's ally, although historically she had no connection with him. It follows the patterns of older fiction, especially Shui-hu (All Men Are Brothers), San-kuo (The Romance of The Three Kingdoms) and Hsi-Yu (Monkey) very crudely. Roban's prose is more historical than Lü's and more enthusiastic. As it leans very strongly upon the historical documents, especially the *Ming Shih*, however, it is dubious whether it should be esteemed as a pure novel. Roban's merit, which is highly esteemed among Japanese critics, seems to depend upon the superiority of Chinese historical writings, which he gathered carefully and cleverly, rather than upon his own ability to write fiction.

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